



Visual branding of a Chinese restaurant in Tampere

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ABSTRACT

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In an era of strong visual branding and marketing, a multitude of companies, modern freelancers and brands, including myself, struggle in obtaining and maintaining prominence in a field of imposing competition.

This study was conducted by first understanding branding process and elements in order to make a successful brand design.

The second segment of this thesis, is a case study which was executed for a Chinese restaurant known as “Loon Fung”, which entails the processes of development for the updates and revamping of the visual aspects of the restaurant’s menu by first understanding the symbolism behind it.

Key terms: Visual brand, Branding process, Illustration, Chinese restaurants

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1. INTRODUCTION

The first part of the thesis, I will go through branding in general and the second part of the thesis, the sole focus will be directed particularly into the visual branding of Chinese restaurant's menu and logo.

As the base of this thesis stems from its construction as a project for a third party, with whom I am personally associated with, and is as well the co-owner of a Chinese restaurant, one of my objectives was to help the owners out but at the same time delve into understanding what makes a good menu.

At the behest of the aforementioned third party, various measures were taken in the redesign of the Chinese restaurant's menu, as well as the illustration of printing graphics. The restaurant has been open for a considerable amount of time within the city of Tampere (Finland), and over this course, has accumulated a substantial share of loyal customers.

Furthermore, the secondary endeavour of this paper is to also discover the foundations and correlations of visual elements and designs amongst Chinese restaurant logos and menus so as to determine modern aesthetics that will ultimately improve the Loon Fung image and attract new customers.

2. BRANDING AS A WORK PROCESS

Every business desires to be a customer's first choice. Building and managing a brand can play a significant role in accomplishing such an outcome. Simply put, a customer's perception of a business is the key when needed to define a brand.

When designing a brand, a successful brand always takes into consideration these things:

- Content promoting & social media
- The environment such as office, restaurant, shops etc.
- The design aspect (package design, prints, illustration)
- Sales & customer service
- Website & online advertising
- Communication and experience (Gregory, S. 2019)

Brand building is no simple endeavor. Realistically, it requires months to develop and determine the optimum way to communicate one's brand to an audience. It is a progressive process. However, the ruthless efforts will not go unnoticed and will result in making long-term relationships among with clients.

2.1 Brand Needs

According to a Nielsen survey done in 2012, 60% of global consumers prefer to buy new products from brands that they are already familiar with. It is essential to determine the target audience that must be focused on. When brand building, maintaining a strong sense and concept of segmentation and narrowing demographics is a necessity in order to efficiently reach the determined target. The tailoring of a company's mission and

message to meet a demographics' exact needs will play a significant role as well. In order to make this happen, the search of the various market segments, needs, and relationships with the brand will help to show the needed steps of procedure (Gregory 2019)

2.2. Brand Positioning

Positioning is how customers view the brand and product. It includes product benefits, beliefs, attributes and values (the whole experience) and will ultimately help the customer to see the end product in a unique way and to allow a brand to distinguish itself from the competition. It is the reason why customers ultimately purchase a product.

Kotler (2005 p. 250) defines a brand as “the company’s promise to deliver a specific set of features, benefits, services, and experiences consistently to the buyers.”

It is a contract to the buyer, because the product promises to deliver worth and fulfillment.

According to Pahwa (2018), positioning will help to birth a bond between the customer and the business. It is what will generate an emotional association for the customer, which would in high probability retain within the subconscious mind of the customer. Additionally, it will lead to the recollection of the company later in time whenever any triggers that may be associated with the product (color combinations, smell, shape, sound, slogan etc.) or a particular feature manifest, and subsequently will afford it its distinguishment.

A personality of a brand can be defined as “the specific mix of human traits that may be attributed to a particular brand”

(Kotler 2006 p. 148).

When trying to figure out brand positioning, the designer might want to ask himself the following questions (Pahwa 2018);

- What does my target audience need and who are not my customers?
- Can I guarantee the customer that my product is better/or more unique than my rivals and will it have a recall effect?
- Why they want my product (after buying your product, the customer will be more desirable, more successful etc.)



PICTURE 1. Positioning Triangulation Model (Kang, 2015)

According to Aaker (1996 p. 176) “Brand position is the part of the brand identity and value proposition that is to be actively communicated to the target audience and that demonstrates an advantage over competing brands.” And only after analyzing and reflecting all of these questions, can a brand be fully developed. Also to add, regardless of the changeability of brand values and identity, the brand position can always be changed.

2.3. Brand Economics

According to Vikas (2012), brands become much more than just an abstract idea of a property because brands have a huge impact on all aspect of firms activities. Brand Economics quantifies how much a Brand contributes to a company's bottom line. It affords physical assets unto an non-physical asset. (Blakely-Gray, 2018) While brand research and tracking centers on what happened, brand economics diagnoses the reasons it happened and provides practical insights into what actions ought to be undertaken within the future, therefore the monetary advantages of those Brand actions. (Baum 2017)

2.4. Brand Elements

Bhasin said in an article that he wrote in 2019 for Marketing91, that a brand contains a myriad of different elements and by combining said elements, it will make the identity of an organic and strong brand.

For example, a brand can try to communicate their identity within the market to their clients when taking into consideration how their brand will look to their target audience in a concrete manner. The logo, the style of lettering, colors, shape and movement of design, smell, taste and even sound.

Optimal experience and knowledge are the tools that help a variety of clientele in which further assists in the building of a discernible brand.

When thinking about any brand, you might think first about a shape or a logo and this is because logo works as a filter to store information and separate different brands from each other. It is the default of brand elements. Yet, there remain a plethora of ways to

get to know a brand than simply by a logo. According to Bhasin, the following listed elements are fundamental for brand identity.

2.4.1. Logo

In practical terms, a logo, also known as a mark, is the visual aid to promote public identification of a brand. A logo is the standard envoy for an entire brand and how it is perceived and experienced specifically because that element is present on most media.

2.4.2. Theme line

A catchphrase or a tagline such as “Just do it.” (as produced by Nike), significantly promoted the quick establishment of the brand position memorability in the minds of customers. Exceptional themes or slogans pose as long term investment as opposed to being changed or updated annually.

2.4.3. Shape

Physical shape and form, such as the recognizable shape of the portable game console Switch, by Nintendo or the Porsche are both trademarked elements of those specific brands and may as well be utilized as a brand identity element.

2.4.4. Graphics

The primary colors of Google, with the letter “L” colored in a secondary color symbolizing how Google doesn’t follow the rules. The golden arches on McDonald's is more famous than the food that they serve. The red and beige plaid inner lining is recognizable amongst the fashion lovers as Burberry coats, scarves

and phones. Though not technically considered as logos, graphics are an aesthetic element that can aid customers recognize familiar patterns that some brands have made iconic.

2.4.5. Color

In Finland, one of the most recognizable brands is Fazer and they even have a saying “Fazerin sininen” which roughly translates to “Fazer blue”.

Choosing a main colour for a brand is a crucial call because of its long term implications and its role in making differentiation among competitors' logos. A strategy for recognizing potential brand colors within an industry sector is color mapping, whereby existing brand colours are systematically identified, mapped, and evaluated (O'Connor, 2011. p. 55-60)

2.4.6. Sound

A brand element that many people don't realize its importance and potential. A familiar tune may start playing in customers heads when they remember a brand.

For instance, most people in Finland recognize the sound when you turn on a Nokia phone and might even instantly think of the handshake that you see on the opening screen.

2.4.7. Movement

A product can have a particular way it moves and/or changes shape or how customers can move the product manually. For example, the game console Nintendo Switch can be changed and played multiple ways (Picture 2)



PICTURE 2. Nintendo switch can be used in TV mode, handheld mode and in tabletop mode (Nintendo Switch)

This can also be adapted how a client moves while using a product. For example, with Apple, “pinch-to-zoom” motion is widely used with their phones.

2.4.8. Smell

The smell of a product can also be useful and recognizable when designing a brand. For instance, in 2018, Hasbro trademarked the smell of Play-Doh, a non-toxic modelling compound. (Whitten, 2018)

“The scent of Play-Doh compound has always been synonymous with childhood and fun,” (Jonathan Berkowitz, 2018)

2.4.9. Taste

While trademarking a flavor is not possible, taste is still considered an important quality to possibly differentiate your brand from others in the competitive market. (Morales, 2018). The carbonated drink Coca Cola is one the world’s most recognizable flavors you can drink and it contains sweeteners, vanilla, citrus oils, cinnamon and caffeine that was originally sourced from the Kola nut, hence the name.

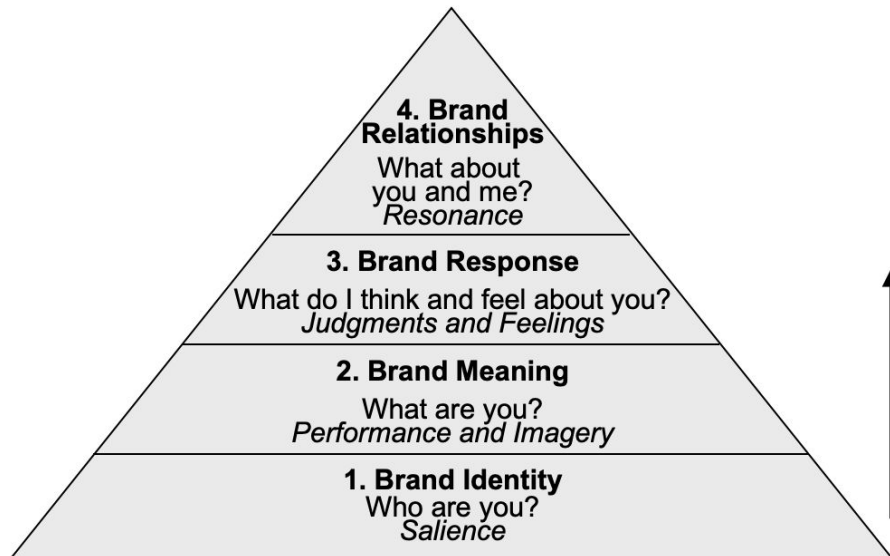
2.5. Ambient Brand

Ambient Advertising is a form of Guerilla Marketing, wherein advertising is integrated into the environment or designated surroundings; it is usually unexpected. The goal is to create merriment by targeting means and therefore engaging for audience. Also, ambient advertising shows an original way for brands to get the attention of consumers who are already used to (or even bored by) advertising done through traditional channels. There's no funnier way to have audience's attention than to catch them off guard and to do something unique. (AdminBMedia, 2016)



PICTURE 3. Sprite made a shower booth to assimilate a drink dispenser was part of media campaign to promote Sprite (Bmedia, 2012)

2.6. Keller's brand equity model



PICTURE 4. From "Strategic Brand Management: Building, Measuring, and Managing Brand Equity" by Kevin Lane Keller. Pearson Education Limited 2013

The customer based brand equity model (CBBE) by Kevin Lane Keller describes the process of building a powerful brand. The model is based on a branding idea that the designer must shape how customers think and view the brand (see: brand positioning p. 6.) in order to actually build a successful brand. Within the pyramid four steps are presented which in turn represent four fundamental questions that customers will pose to themselves – often subconsciously – about a brand. The reasoning of the pyramid is that it is an upwards ascension in a total of six dimensions of development, in which each tier must be answered in order to establish a thriving brand.

2.7. Visual Presentation of a Brand

According to the branding company Artversion, visual presentation is not limited simply to the communication conveyed from design: in totality it is the reflection of a company. If there are deviations present, the inconsistencies in communication will call into question the credence of the product and company. Visual branding is the medium utilized to portray values and “personality” of a company to customers. The manner in which you present yourself in visual terms should be something other than just colors and shapes. It is better for brands to not change their visual style all the time and rather keep it consistent (Jantsch, 2007). In practical terms: As is the power of global social media, if one were to view the Instagram page of a company, wherein it is ostensible that the work environment is comfortable and even enjoyable for employees, that essentially conveys to the customer that employee happiness is an important value amongst many. If images of landscapes or other elements are present with inspirational text, it may possibly convey to the audience that encouragement, understanding, and empathy are fundamental practices in the company. Abstract ideas and concepts can effectively be revealing of one’s values and intentions. Is the message that the company desires to impart conservative, liberal, rebellious, succinct, whimsical, amusing? Just as words do, visuals demonstrate these concepts tellingly.

An absolute fundamental in the current global society is the presence of a website. Websites must be approached and developed attentively. The colors, font size, ambiance of design all project the direction a company wishes to be perceived by the audience. Therefore, visual branding plays a most significant role in modern society. Whether a company chooses to engage or not in visual branding, the customers exposed to the brand are defining it. If the visual that is presented does not match the actual values, it will disappoint, confuse, and alienate the target demographic as well as any other groups. Simply displaying photos will not suffice. Visual branding is an all encompassing conception which adds up to the total sum of everything the audience is able to visibly see. In short, a story is told when cohesive visual elements are composed together. That story can either re-affirm the company’s values or diminish them. (Jantsch 2007)

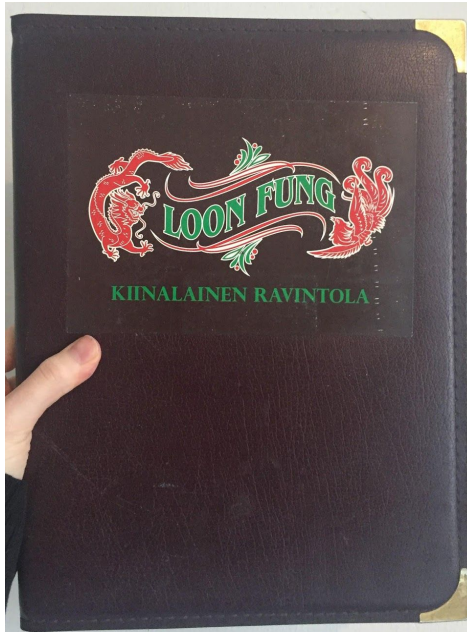
3. CASE STUDY: LOON FUNG

Prior to the decision of topic for this thesis, I, the researcher, was already requested to produce graphics for the Chinese Restaurant “Loon Fung”; which is located in Tampere, Finland. The restaurant is quite spacious and does not lack of kitsch or other Chinese style interior decor. The owners issued concerns of currently possessing an unattractive and out-of-date visual branding, and that it was imperative to gain distinguishable prominence from other Chinese restaurants located in Finland. According to the owners, the average customers of Loon Fung are mainly construction workers who come to eat during lunch and the restaurant is usually completely full then. the rest of customers are people who order takeout after work to eat at home.

As it stands, the Loon Fung restaurant owners do not possess the technical skills or knowledge to create and engage in online platforms. The restaurant does not possess an online presence, e.g., no website or any social media accounts. After explaining some key branding components that I went through in the first part of thesis, the owners had the following demands:

1. Create a new logo that may be utilized in various types of marketing platforms (Facebook, Instagram) as well as on the menu.
2. Upgrade the menu and takeout menu. Vertical tri-fold/Z-fold.

The menu is contained within a leather folder and its contents consist of approximately 115 dishes, excluding drinks. Needless to say, for the average restaurant goer, the menu can appear intimidating as well as difficult to navigate through.



PICTURE 5. The front cover of the restaurant menu (Loon Fung)

The menu is very bulky and old. It's most likely recycled from the restaurant's previous owner's menu and the new name and logo has been printed, made into a sticker and glued onto the old leather menu.



PICTURE 6. Removing the menu sticker (Loon Fung)

As suspected, once removing the sticker, the restaurant's previous name "Golden Rose" appears in gold. While recycling is excellent for the environmental load, if the owners want to modernize and simplify their menu, they need to switch to a lighter option.



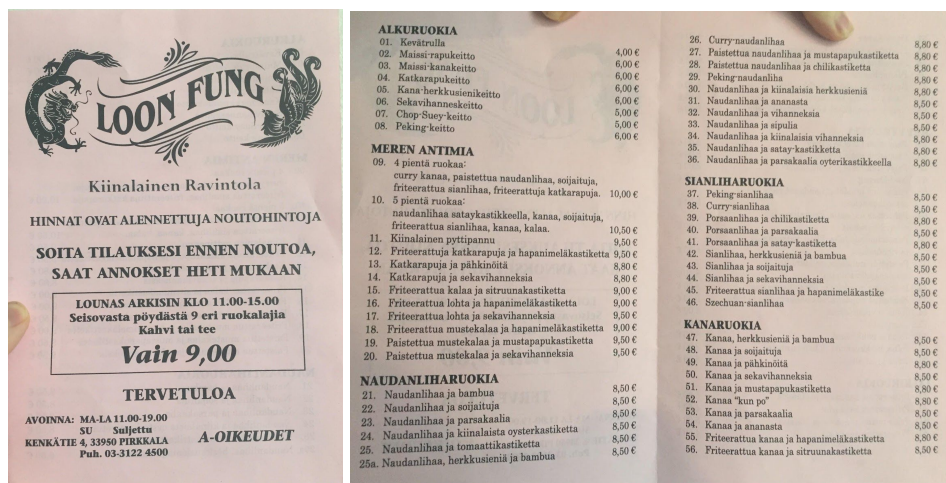
PICTURE 7. Closeup of the logo and title (Loon Fung)

The logo has a dragon (Loon) and a phoenix (Fung), both expressed in the colors of crimson, as well as some ornamental flair which was copied, pasted and mirrored right alongside the font. The font utilized on the menu is "Times New Roman" in the color green. As these graphics were pasted onto the leather surface, the owners asserted that it lacked a modern feel.



PICTURE 8. Examples of the restaurant pages, showcasing the typeface (Loon Fung)

The first page of the menu portrays special food sets. The remaining sections of the menu are relatively similar to the takeout menu. At first glance, as the text is small and clustered in large sections, its first impression is that of an overwhelming read, particularly since the meals are not organized in a logical manner. Additionally, there are several Chinese themed graphics scattered sporadically throughout the menu.



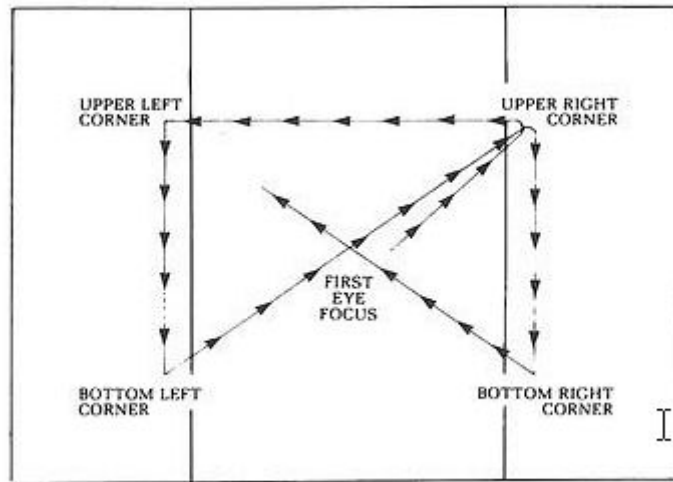
PICTURE 9 Loon Fung takeout menu (Loon Fung)

Front page of the takeout menu: The pricing of food is not in order and the text of all the menu choices are quite tightly crammed together. The takeout menu, though, has been printed on pink A4 paper, front and back.

3.1 Common Menu Mistakes

The most important job of a menu is to look good in the eyes of customers. The difficulty in reading and understanding a menu has a major part in its effectiveness. Also, the menu has to align with the overall restaurant ambiance but continuity doesn't just mean to slap a logo onto the menu. Selecting correct colors and fonts with photos and illustrations and more has to be taken into consideration (Pacheco, 2015)

The reading of a menu can be sabotaged by numerous examples such as difficulty in reading a font because the font in use is weird or that the size is too small, Menus that are overly congested with too many things in small print and using a dark paper with dark font will reduce the ease of reading much more under low-light conditions. Menu should not be either too over the top or to be repetitive and boring because nothing will stand out. Also one way to ruin the readability of a menu is with the poor use of space because it will ultimately become a waste and a cost for a restaurant as customers might not order in the optimal way. (Pavesic 2005)



PICTURE 10. Eye magnet route on a menu (Pavesic)

According to Pavesic, menus are often not “read” in a linear order. Customers tend to look at the menu as a whole picture and focus on something that the gaze can grab onto. If a specific menu item is to be highlighted, those items must be placed more strategically so that it catches the reader’s attention. This technique and method is known as “eye magnets”. By creating a conspicuous contrast, the gaze is thus lead to the desired area of attention.

One other fun way to quickly help a customer identify dishes is by using small icons or symbols that can be displayed in a designated area on the menu description. Currently, such icons and symbols have been applied to characterize certain specifications of particular menu items, such as: “vegan,” “meat” or “Spicy” items. Pavesic did however, say that it is highly suggested to apply the use of symbols moderately as their overuse will be counter-productive and confusing. (Pavesic 2005)

As mentioned before, “eye magnets” come in various methods to draw the reader’s attention. One of the first methods is in the style of font. By creating a contrast between different fonts in a menu, it will further assist in distinguishing certain items from others. This technique, however, is most effective when limited to a maximum of three font types. If more than three are present, the drawing power of the font style is reduced to simply a diluted “plain” text, as the eye is unable to rest in any one area. Thus, this would defeat the purpose of including various fonts to begin with, since the intent is to bring attention to certain areas or items on the menu. It is crucial to select the proper font and areas of placement, otherwise the lack of cohesion will lead to counterproductivity and possible irritation and confusion for the customer. A proper balance of emphasis is key. (Pavesic 2005)

Another method in “eye magnets” is accomplished by augmenting the brightness or color (shading) of visual elements to bring focus and establish a menu layout. In printing vernacular, this is known as dot-matrix screening. Color brightness may be increased, such as modifying from lime green to deep emerald green or from a bright yellow to dark mustard through a screen of miniscule dots arrayed in various densities that creates a specified percentage of color. The use of color in the borders, graphics, and fonts may as well be utilized to attract focus. The alteration from a light hue to a bold hue may also heighten awareness which would subsequently direct the eye along a prescribed path. Thus, in proper cohesion with font size and style, color and brightness may be applied to direct the reader to special parts or sections of a menu. (Pavesic 2005)

Finally, another common technique to attain the attention of a customer, to a designated section of a printed menu, can be accomplished by positioning the elements in a confined area or box. By framing or grouping an item on the menu is a prime example of menu psychology. The most common use of this method would be found in the menu would be the appetizer section that is separately allocated in a box border or graphic design. By grouping all the appetizers within a designated area the customer is encouraged to reading what is available as a unit. Providing an extra line space, used as

a lead, between the menu items and leaving less space between the title of a menu item and its description clearly illustrates that the description is for the item in question. (Pavesic 2005)

Identical to the utilization of spacing to group visual information, the application of similar elements such as shape, size, color, and brightness promotes various elements to be viewed as a whole. Thus, alternating from normal to bold font, changing of font style, or the introduction of a different color signals to the reader that their attention is being directed from one section to another, e.g., appetizers to salads, to soups to mains and to desserts etc. (Pavesic 2005)

3.3. Color symbolism

After living in Asia and traveling all over Europe, I have noticed that no matter where I went, there were always some small, privately owned Chinese restaurants that had nearly identical signs with their use of red and gold on a bright yellow background. I wondered why it was always these specific colors and why I never saw colors such as green or white that I would see in minimal design western restaurant signs.

3.3.1. Red

According to an article written by Simon Cousins in 2011 for Allegravita, said that in ancient China, the color red picked up its meaning from fire. In many western countries fire can signify threat or devastation, in China fire is largely considered to be a great thing. Simply put, Red symbolizes fortune and happiness which is why the color red fills the whole China during the Chinese New Year, especially on money filled envelopes that the seniors will give out to the younger family members as the red envelopes signify blessings and prosperity. Red is additionally the color in Chinese weddings, speaking to great good fortune, bliss and joy, hence, red ought to not be worn on funerals. (Cousins 2011)

3.3.2. Yellow & Gold

The second most popular color in China, yellow symbolizes good luck and is in some cases paired with red in place of gold. During the ancient times, the color yellow was only used by emperors of several dynasties due to its symbolic implications of having a man ascending to the throne. If anyone else, other than emperors, was caught wearing yellow during their dynasty, they would have been sentenced to death. Gold symbolizes wealth and nobility, similarly how it's perceived in the West. However, the designer should not use the actual word "yellow" because in China, when connecting the word "yellow" to another, it can imply something to be pornographic. (Joseph 2015)

3.3.3. White

The color white represents metal and is mainly associated with death and mourning as the Chinese wear white at funerals. (Cousins 2011)

3.3.4. Black

Black, used in text, has many symbolic meanings that include corruption, crime, evil etc. It has formality and authority, which is why most government cars and clothing attire are black. (Cousins 2011)

3.3.5. Green

In mainland China, green means "clean" and while the meaning has some similarities with the western eco friendly symbolism, in China it actually means "free of contaminants" such as vegetables are free of pesticides, but may still contribute to

environmental suffering, or “green” books are free of explicit or prohibited content. Green is also sometimes considered unlucky as it is associated with infidelity due to the history of it in old China, when husbands of prostitutes wore green headscarves. (Cousins 2011)

3.4. Color palettes of chinese logos and menus

After briefing with the Loon Fung restaurant owners, They were adamant to keep the same theme as the original menu when it comes to the “Loon”, the dragon and “Fung”, the phoenix. I wanted to design an original piece, in order to not infringe any copyright laws and would simplify the menu for the customers.

Before starting with the designing process, I wanted to first take a look at different Chinese restaurant designs. I chose by random 6 different logos of Chinese restaurants, mixture of mainland Chinese ones and western Chinese ones.



PICTURE 12. From top left: Chinese restaurants Haidilao, Panda Express, Chan's, Carnation, South Beauty, Go Believe



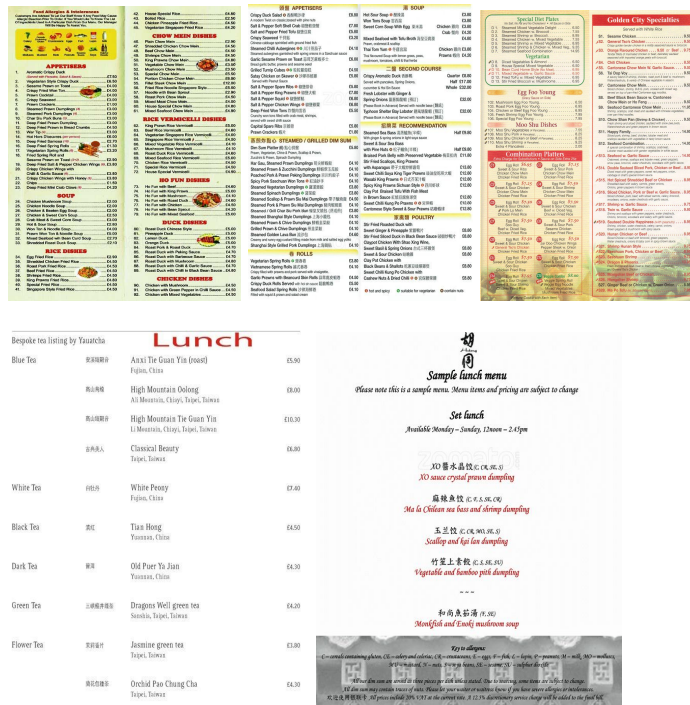
PICTURE 13. Color palettes taken taken from the 6 logos

An essential part in launching a successful restaurant business is to design a logo. By observing the previous color symbolism used in China, I decided to compress all 6 logos (Picture 12) and take color swatches (Picture 13) in order to check if they followed the typical Chinese color symbolism in branding.

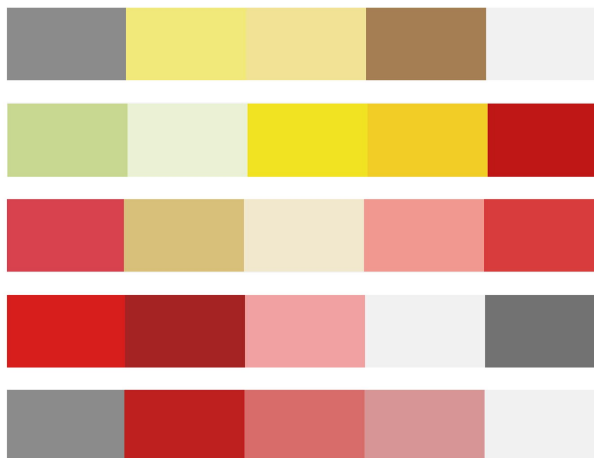
I speculated first to see more red and gold color combinations but surprisingly, most restaurants kept their color palette red, black and white. It seems that the usage of black and white is accepted in some cases.

Comparing that to Loon Fung's original design, the randomly picked chinese logos are fun and youthful with original illustrations and typography. It is interesting to note that the color green is not that popular among chinese restaurant logos but can be seen more in logos for tea brands.

With the same premise, I decided to compress five Chinese takeout menus found in London and take color swatches from them. Surprisingly, the takeout menus had more variation in color compared to when first glancing at them.



PICTURE 14. Chinese takeout menus



PICTURE 15. Color palettes taken from the takeout menus



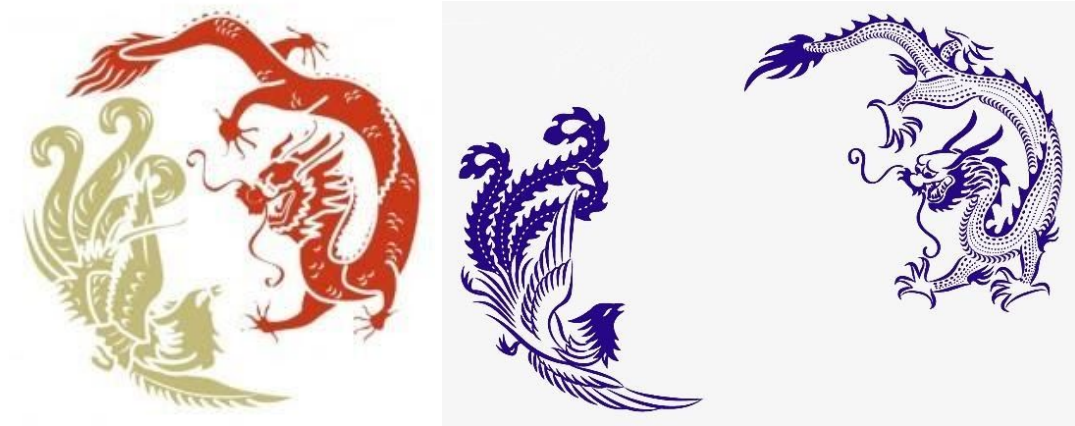
PICTURE 16. Mainland Chinese takeout menus

Another interesting observation about the takeout menu designing comes to the change in style of the mainland Chinese vs. western Chinese menus. Mainland Chinese restaurants tend to be more colorful and bold when it comes to the design and their menus, even though are full, have more of a structure. It might be also because it is easier to make Chinese writing fit into boxes and categories due to the shape of the letters and words tend to not be long.

3.5. Making the new menu

Taking a closer look into the Chinese restaurant visual branding issues, a very common problem with Asian restaurants in Finland is that not much effort is usually devoted into the legalities of logos and emblems and in the majority of cases, the restaurant owners might use a logo found in random Google search. An image search was conducted, particularly in Vietnamese with the words “Con Rồng Và Phượng Hoàng” (The dragon and the phoenix) in order to confirm this theory by finding possible matches.

Eventually, a few matches were discovered from an art sharing site that appear to be very similar to the menu emblems (Pictures 17). As these two aesthetics are fairly analogous, it is uncertain as to where the original may be found.



PICTURE 17. logo art by an unnamed artist from GoFreeDownload.

The restaurant owners wanted to maintain the dragon and phoenix theme on the menu as it directly symbolizes the restaurant's name and while the former logos look to be from a free logo site, the original artist remains unfound. It can be speculated that the original art is traced from an ancient painting but in order to not take any risks, it is always better to get an original piece.

First deciding on a color palette, wanting the menu have a royal, upgraded feeling, The owner's daughter asked if I could use dark colors for background so I decided on black and gold.



PICTURE 18. Black and Gold

Since I have a passion for asian culture, I wanted the menu typography to look traditional. The owners however wanted the restaurant name to be very easy to read, even from afar, so I had to scrap my original plans on experimenting on typefaces and just settled with a classic font type Futura. The font will look yellow in the following examples but will be printed in metallic gold.



PICTURE 19. Loon Fung logo experimentation

In order to suit the style of Chinese dining experience, I aimed for minimalistic design with small details. Because of the restaurant's dragon and phoenix theme I wanted the heads to look flaming. I used Photoshop for the designs.



PICTURE 20. Loon Fung logo experimentation



PICTURE 21. Loon Fung logo experimentation

I was able to finish the actual logo design but soon felt like it was too dark and serious for the mom & pop -style restaurant that is Loon Fung. Gold is supposed to indicate wealth but for some reason the logo ended up looking cheap. In general, many chinese restaurants make their visual marketing look cheap on purpose to communicate to the customers that the prices are affordable. In Loon Fung's case, they wanted to modernize their design and Picture 22 did not suit the objective.



PICTURE 22. Loon Fung logo experimentation (Bernard, 2019)

For the next try, I looked into more relevant fresh inspirations and decided to rethink the color palette and understand simplicity.



PICTURE 23. The evolution of Starbucks logo (Starbucks)

When taking a look at any big brand names have existed for decades such as Starbucks, the logos and visual branding usually get redesigned multiple times over the years and revamping the logo more and more simple is most the popular in current times (Picture 23). Why? Because complexity is not useful anymore. The attention span of people after the internet has diminished and to notice very detailed logos in modern times requires increased concentration and engagement. People simply don't have the time or the attention anymore. Logos allow us to filter and store information quickly. There is too much of visual stimuli everywhere and it can get overwhelming to look at elaborate logos. (Halstead 2013)

So this time, I decided to approach the logo design with a different mindset. The owners want embellished logo with more of a minimal approach to keep the Chinese style feeling without going over traditional.



PICTURE 30. Layering the new logo

I painted the dragon and the phoenix to look more like an ink stain, so that it keeps its detail but doesn't have any small harsh lines. By taking a look at the restaurant Loon Fung, they like to decorate it with a lot of gold and red colors with interior accessories like altars, lanterns and statues, I decided to go with those colors. As mentioned in Chinese color symbolism, gold means nobility and red means fortune and happiness which I wish for the owners. The typography used for the name is the font Futura in order to keep the simplicity.



PICTURE 31. New logos with text

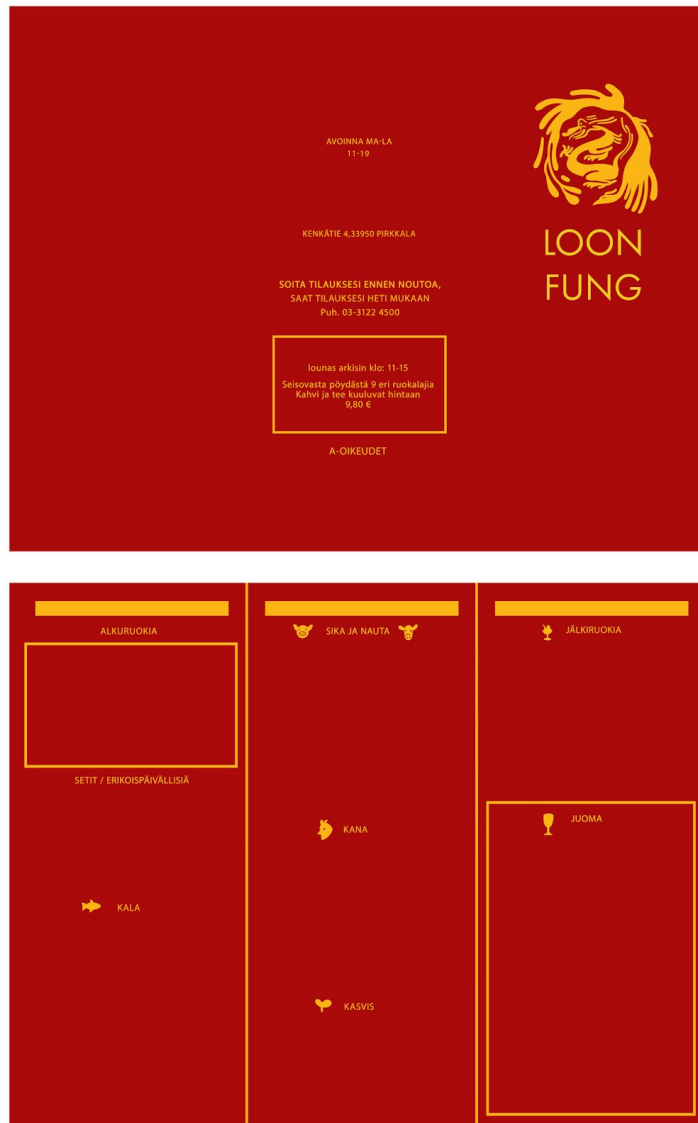


PICTURE 32. New logo and menu color palette.



PICTURE 33. New front cover of the menu

I decided to do two versions of the logo just so that the owners can use it as diversely as they want including some separated assets that can be used on their social media.



PICTURE 34. Inside the new menu without the dishes

The menu itself was made to be tri-foldable and designed in the same color gold as the new logo and after talking again with the owners, they decided to go with red in order to match the restaurant's interior.

Because the original previous menu was a leather book and had 115 dishes. After negotiating and brainstorming with the owners, they came to the consensus of minimizing the menu by removing 50 dishes as they know from book-keeping and having a popularity list, which dishes are most ordered and which dishes are usually ignored.

By following the eye magnet rules, the menu now has structure and clear design. The front part has the logo and name and back of the menu has all information of the restaurant such as serving hours, address and phone number. The inside of the menu has now appetizers in a framed box and next to the categories have their own small illustrations indicating meat -type, vegetarian and dessert. The last box has a list of drinks that the restaurant serves.

SUMMARY AND DISCUSSION

The primary reason for this thesis was to help out a restaurant in need.

In order to find an answer to this objective, the first main part was branched into several smaller parts. First, the branding needs and the importance to know your target audience was explained. Next brand positioning and what it means to know how customers will view a brand was studied. The concept of brand economics was briefly explained and why it is important to know how much a brand contributes to a company's bottom line. Distinguishing different elements of a brand was also researched in order to make it more clear for those who are unfamiliar with understanding what makes a brand succeed. Keller's Brand Equity Model was explained so that one may establish a thriving brand by answering the questions in the Keller's pyramid. Lastly, Visual presentation of a brand was examined to grasp the concept of good brand storytelling with visual tools.

The next main part was the case study and it delved into the philosophy of menu design. This research explored the "eye magnets" technique and showed how crucial it is to use it in order to make a successful and comprehensible menu design. By using existing menus and logos made both by mainland Chinese and westernized Chinese restaurant branches, I wanted to see if there were any differences. Mostly I noticed the differences in quality, especially with the takeout menus, as they seem to use more colors and graphics in China. Because of this, I felt the need to use red instead of white for the background of the menu. After conversing with the owners, they were happy with the design outcome and felt that the design goes along with their restaurant aesthetics. The new logo has a fun and modern feeling without going too far from traditional Chinese style. Although the trends in visual design are always changing with the times, the core process stays relatively same.

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